

**ACASA Board of Directors**  
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 Alice Burmeister, Secretary/Treasurer  
*(term ends ASA 2008)*  
 Susan Cooksey, Newsletter Editor  
*(term ends ASA 2008)*  
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 Kim Miller *(term ends ASA 2008)*  
 Monica Visona  
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All correspondence regarding membership information and payment of dues should be directed to:

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Membership information and forms are available at the end of this Newsletter.

The ACASA Newsletter is published three times a year: Spring/Summer, Fall, and Winter. The Newsletter seeks items of interest for publication. You may send news about jobs, programs, events, travel, exhibitions, new publications, etc. The next ACASA Newsletter will be Spring/Summer 2008. Please send news items by May 12, 2008 to:

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**Deadlines for Submission of News Items for the 2008 Newsletters:**

Summer 2008	May 12, 2008
Fall 2008	September 15, 2008
Winter 2009	January 15, 2009

**Acknowledgement:** Graphics featured in the headings of this Newsletter were drawn by Tami Wroath, based on designs found on artworks in the collection of the Harn Museum of Art. The graphic of the dancer on the fundraising form was designed by dele jegede.

### Contents

Message from the Editor		1
ACASA News		2
Exhibitions		6
Conferences & Symposia		8
Current Publications		8
Travel and Study Abroad		10
Fellowships		11
Employment Opportunities		11
About ACASA		12



### Message from the Editor

Welcome to the first issue of the online ACASA Newsletter! This PDF version includes new features such as color photography and extended articles on exhibitions and other topics. Hopefully this new format will encourage more illustrated contributions, and greater diversity of topics. The content of the Newsletter may be shifted somewhat over time as the website grows. Also, the directory will not appear with the Newsletter but will be mailed to members. Anyone who would like a hardcopy of the Newsletter may request one. Please write to secocook@ufl.edu for hardcopies or to submit articles for the Newsletter.

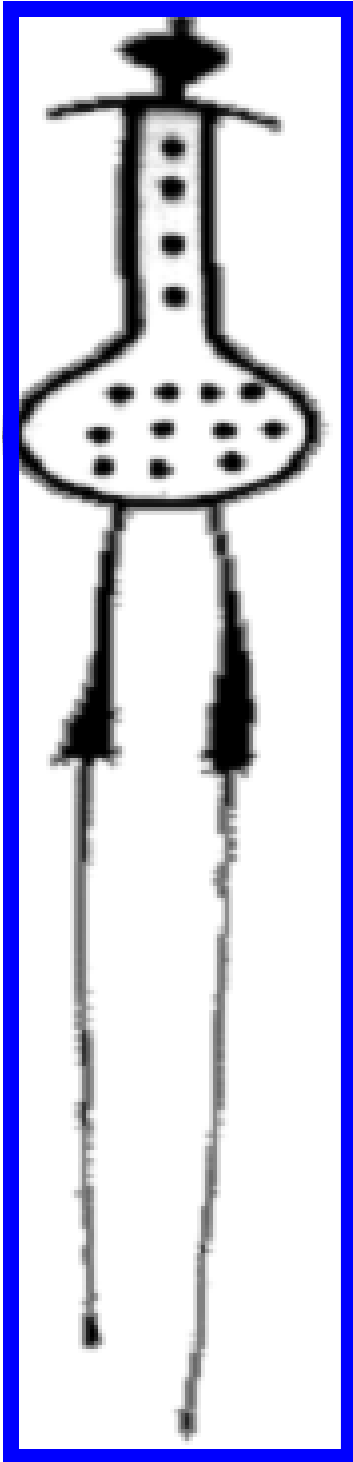
Editor,  
 Susan Cooksey



### Minutes of the ACASA Board Meeting

Saturday, October 20, 2007

Submitted by Christa Clarke



The ACASA Board Meeting was held in Sheraton Room 3842. In attendance were Board President Sylvester Ogbechie, Secretary/Treasurer Alice Burmeister and Board members Jean Borgatti and Christa Clarke. Following Alice's motion to suspend general rules requiring a quorum (approved), the meeting was called to order at 1:20 p.m. by Sylvester.

#### Opening Remarks

Sylvester's opening remarks emphasized the need for ACASA to have a clear sense of direction as an organization and to expand its membership through outreach. Christa noted that the changing nature of the field of African art itself impacts ACASA. Alice observed the rise in memberships, including new members, following the 2007 Triennial and raised the issue of how we sustain such membership. Sylvester again stressed the importance of identifying new areas of outreach and expanding the organization beyond its currently small size.

#### Introduction of Standing Committees

The standing committees were presented by Sylvester and accepted by the group.

#### Treasurer's Report

Alice reviewed the report, highlighting the significant reimbursement of Triennial seed money remaining from 2007 expenses, which was more than anticipated. She observed that the slow but steady growth of ACASA's saving may be tied to a shaky market and ACASA's investment in money markets. She noted that the Roy Sieber Scholarship and Dissertation Award Fund is now split back into the original two funds after ACASA members expressed concerns at the 2007 Triennial about deviating from the original intent of the Sieber funds. The original monies devoted to the Sieber Fund have now been reimbursed, some of which has come from Operating funds.

Alice reviewed the expenses since the Triennial. Sylvester asked Alice to follow up regarding whether or not the website payment was a final one. Alice noted two unexpected expenses from the Triennial: the cost of travel and lodging for Richard Long and a graduate student travel award not originally on list.

The summary of membership generated a conversation again focusing on the need to reach out to various constituencies. A discussion focused on whether or not galleries/gallery owners should be institutional members. It was agreed that they should and that ACASA should have a goal of at least 50 institutional members (currently 12). Christa stressed the need to clearly articulate the benefits of our organization

Alice stated that the newsletter is a significant benefit. Jean added that networking, the Triennial and the organization's role as a liaison and advocate with other organizations are also important roles. This was especially clear at this year's ASA meeting, in which ACASA provided AV equipment to all panels in need (not just ACASA members). Christa observed that almost half of ACASA's current membership are non-paying African/Caribbean institutions and individuals and this is an important fact to emphasize.

Sylvester moved to adopt the Treasurer's Report, Jean seconded and all approved.

#### Report on Newsletter

Alice presented Susan Cooksey's report in her absence. Susan noted that the newsletter is later than expected and has asked for any reports made at the Triennial. The next newsletter will have the usual contents, including a new membership form for 2008. Sylvester moved to accept report, Jean seconded and it was approved.

#### Report on AV Issues

Sylvester reported on AV issues in Kate's absence, noting that the Board was all up to speed on what was happening based on email correspondence. Everyone agreed that ASA's decision not to provide AV equipment presented a major problem for ACASA members (and others using visual materials in their presentations). While ASA's decision was presented as a matter of budget constraints, the problem was greatly compounded by the fact that panels were not programmed consecutively as requested by ACASA well in advance of the meeting. The fact that this latter issue could have easily been resolved prior to the meeting suggests that ASA is not responsive to our concerns.

Sylvester will meet with ASA Board on Sunday and ACASA's letter of thanks for the anonymous donation for AV expenses will follow that meeting. Sylvester raised concern over the larger issue regarding ACASA's affiliation with ASA and whether we shared enough common interests to continue. Jean contested that it is not really an issue; ACASA is affiliated with both ASA and CAA and has overlapping interests with the two groups (and are marginalized to a certain extent in both as well). Jean observed that there was a general lack of communication between panel chairs and panelist at this ASA which led to some confusion.

#### Report on Website

Jean presented on the website in Kim Miller's absence. She stated that the website was nearly complete but some outstanding text was still awaited. Jean will check on progress and report on when it will go on-line. Alice suggested started the website to coincide with the calendar year, and Sylvester agreed with this, noting that we can always add to the website once live.

## Report on ACASA 2010 Triennial Planning

Sylvester reported on planning for the 2010 Triennial and reiterated the importance of having the meeting on the African continent. He stated that UCLA would be a good back-up site, serving as US host and partnering with an African venue. Jean suggested that a timeline should be developed outlining steps necessary to planning the Triennial. Sylvester stated that South Africa is a potential site, though perhaps would not be the best choice for the first Triennial to be held in Africa. Nigeria is a possibility and Sylvester could fundraise there during his planned visits.

*[At this point, Jean excused herself from the meeting to set-up the AV equipment for the next panel.]*

Sylvester related that he has been in discussion with Al and Polly Roberts regarding the possibility of Dakar in 2010. The Triennial could coincide with the 2010 Dak'Art, though we would need to secure hotel rooms early. Sylvester stressed the need to make a commitment soon, and will ask Al and Polly to provide a report by month's end. Sylvester stated that the decision of where to hold the Triennial should ultimately rest with the board, although the opinions and suggestions of other individuals – such as Susan Vogel – should also be sought.

### Report on Fundraising

Sylvester opened his discussion on fundraising by focusing on the need for ACASA to develop its “corporate image.” Asking how we brand ourselves and what are we about, he observed the need to have a strong public image as part of an overall strategy of greater outreach. Part of this would involve developing a logo that would establish a visual presence and “look” for ACASA. Alice added that this is really about ACASA's identity and how we communicate that identity to others.

### Conclusion

Shortly after 3 p.m. Sylvester moved to close the meeting, Alice seconded and the ACASA Board meeting was concluded.

## Minutes of the ACASA Business Meeting

Saturday, October 20, 2007

Submitted by Christa Clarke

The ACASA Business Meeting was held in Sheraton Room Carnegie East on the evening of October 20, 2007. Board President Sylvester Ogbechie called the meeting to order at approximately 7:45 pm.

### Opening Remarks:

Sylvester opened by outlining five issues that have been the focus of discussion over the past months:

- ACASA as an organization and its future
- Membership: the need for expansion through efficient use of current affiliations and the need to increase institutional membership
- Fundraising: low membership impacts funds and ACASA needs to seek major donor/s
- Rebranding: ACASA needs to have a visible and consistent public image
- 2010 Triennial: need to decide soon whether we are holding the next Triennial in Africa; Ghana and Senegal have been considered as possible sites

### ASA Meeting and AV Equipment:

Following these remarks, Sylvester raised the issue of ASA's decision to not provide AV equipment and how that has impacted the conference. ACASA, largely through the efforts of Kate Ezra, Enid Schildkrout, and Jean Borgatti, provided AV equipment to 11 panels at the ASA meeting. Jean physically manned the projector at most, if not all, of these meetings. Additionally, her projector was requested for an archeology panel on Saturday morning. Everyone agreed that the equipment is not only vital to those whose research focuses on African visual culture, but many other disciplines routinely use Powerpoint in developing their presentations.

A lively discussion was generated after Sylvester posed the question of how to respond to ASA. Several individuals emphasized the need to outline ACASA's concerns about the way ASA handled the conference and to develop specific solutions. For example, ACASA should provide information on how many panels used AV equipment and how many attended these panels. Members also suggested that ACASA request to see ASA's budget for the conference, to determine how funds were spent, if not on AV equipment. Phil Peek, who served on the Program Committee, raised the issue of general lack of communication between ASA and panelists. As for specific solutions, it was

suggested that ASA – at a minimum – should provide screens and dedicated rooms for future conferences. Projectors could also be requested but could be a concession during negotiations. Sylvester will meet with the ASA Board on Sunday morning and present ACASA's concerns and requests.

#### Other ACASA Announcements:

Sylvester then announced that the website has neared completion and will be launched in the new year. He also stated that standing committees have been formed.

#### Treasurer's Report:

Alice Burmeister presented the Treasurer's Report, highlighting important items. Among these was the \$1000 anonymous donation through ASA to cover some of the costs of screen rentals for the conference. Alice also noted the significant reimbursement of Triennial seed money remaining from 2007 expenses, which was more than anticipated. She announced that the Roy Sieber Scholarship and Dissertation Award Fund is now split back into the original two funds after ACASA members expressed concerns at the 2007 Triennial about deviating from the original intent of the Sieber funds. The original monies devoted to the Sieber Fund have now been reimbursed, some of which has come from Operating funds. In reporting on membership, Alice stated that almost half of ACASA's current membership are non-paying African/Caribbean institutions and individuals.

Following this report, there was a discussion about how ACASA subsidizes non-paying members and how this might be more explicitly stated in the treasurer's report. The printing and mailing of the newsletter was identified as a primary expenditure in this regard. Sylvester emphasized the need to move to distribution of the newsletter as a PDF.

#### 2010 ACASA Triennial:

Sylvester then reported on planning to date for the 2010 Triennial. He stated that hosting in Dakar was under consideration and this would coincide with Dak'Art. Acknowledging the logistical challenges, Sylvester suggested that UCLA could serve as host US institution. Working with colleagues such as Ousmane Sene in Senegal, the Triennial could be developed as an opportunity for collaboration and outreach. Sylvester related that he has been in discussion with Marla Berns and Al and Polly Roberts regarding this possibility, but that ACASA would need to make a commitment soon and begin working on logistics.

The discussion that followed focused primarily on logistics, with several individuals stressing the need for the host site to have an institution and/or individual committed to developing the program and fundraising. Past Triennials have been heavily subsidized by host institutions and this would not be the case in Senegal. However, hosting the Triennial in Africa would provide an opportunity for significant fundraising, especially given the fact that half of our members are from the continent or the Caribbean. Barbara Frank pointed out that other associations, such as MANSAs, routinely host conferences in Africa. She continued by stating that, while the logistics were certainly challenging, the rewards were very significant. Cynthia Becker asked if the date of the Triennial could be shifted to after the end of the academic year. Sylvester replied that this was indeed possible and that there already has been precedent.

Following the discussion, Sylvester asked for a general show of hands in support for doing the Triennial in Africa. The majority supported this.

#### General Announcements:

Sylvester then opened up the meeting to other announcements. Phil Peek provided a reminder about Yale's symposium on Monday, Oct. 22<sup>nd</sup> and also announced the Drew in West Africa program would be held in 2008. Sylvester announced the launch of the journal Critical Interventions. Jean Borgatti reported on e-reviews on H-Net.

Shortly before 9 p.m., Sylvester moved to close the meeting and it was adjourned



Maud Sulter,  
*Terpsichore*  
1989  
Dye destructions print  
Arts Council Collection,  
London  
Photograph courtesy of  
Maud Sulter and the  
Arts Council Collection,  
London

### HOOD EXPLORES VIEWS OF BLACK WOMANHOOD THROUGH TIME AND ACROSS CONTINENTS

This spring, the Hood Museum of Art at Dartmouth College will open a major traveling exhibition that explores the historical roots of a charged icon in contemporary art—the black female body. *Black Womanhood: Icons, Images, and Ideologies of the African Body* was organized by the Hood Museum of Art and will be on view from April 1 to August 10, 2008. The exhibition will explore the complex perpetuation of icons and stereotypes of black womanhood through the display of over one hundred sculptures, prints, postcards, photographs, paintings, textiles, and video installations by artists from Africa, Europe, America, and the Caribbean. Presented in three separate but intersecting sections, *Black Womanhood* reveals three different perspectives—the traditional African, Western colonial, and contemporary global—that have contributed to current ideas about black womanhood. Providing an in-depth look at how images of the black female body have been created and used differently in Africa and the West, the exhibition explores themes such as ideals of beauty, fertility and sexuality, maternity and motherhood, and women's identities and social roles. Collectively, these overlapping perspectives penetrate the complex and interwoven relationships between Africa and the West, male and female, and past and present, all of which have contributed to the inscription of meaning onto the black female body.

The first section of *Black Womanhood* balances traditional African art objects made by both male

and female artists. While some of the objects made by men are used predominantly by men, others are used by women to represent, for example, ideal female beauty, such as a Mende mask, while others teach young boys about womanhood and fertility, such as a Makonde breastplate. African women's traditional arts, which are generally non-figurative, often evoke women's body painting and scarification, which are reproduced as motifs on pottery from the Kabyle, Kurumba, and Ga'anda cultures, for example. As also with men's art forms, women's art forms mark a woman's passage through stages of her life, such as an Iraqw skirt made by a female initiate preparing for marriage and a Zulu apron worn by a pregnant woman. Viewed together, objects made and used by both men and women give us a more balanced understanding of the different ways in which gender defines how African womanhood is expressed in traditional cultural milieus.

Juxtaposing traditional African with Western colonial-era images of African women, the second section of the exhibition reveals how the female form was used in photographic media during the nineteenth and twentieth centuries to promote and disseminate racist notions about African women and black womanhood. Visitors will encounter historic photographs and postcards of the black female body created by both Western and African photographers, whose images of African and African-descended women conveyed racist messages, especially when shown out of context in the West. Ranging from ethnographic depictions of sexualized racial "types" to "mammie" figures, from *Josephine Baker in Banana Skirt* to an African mother carrying a child on her back, the perpetuation of such colonial icons in the Western imagination contributed to the negative black female body images that continue to impact people today.

The third section of *Black Womanhood* features works by contemporary African and African-descended artists from Africa, Europe, the Caribbean, and the United States. New works by emerging South African artists Zanele Muholi, Senzeni Marasela, and Nandipha Mntambo will be exhibited for the first time in this country, as will a new sculpture created especially for this exhibition by the African American artist Joyce Scott. Also featured in the exhibition are well-established contemporary artists living in Africa and Europe such as Hassan Musa, Ingrid Mwangi Robert Hutter, Etiyé Dimma Poulsen, Sokari Douglas Camp, Emile Guebehi, Magdalene Odundo, Berni

Searle, Fazal Sheikh, Angèle Essemba, Malick Sidibé, Penny Siopis, and Maud Sulter. African and African-descended artists living in the United States include Maria Magdalena Campos-Pons, Lalla Essaydi, Wangechi Mutu, Kara Walker, Alison Saar, Carla Williams, Carrie Mae Weems, and Renée Cox.

By contrasting historic representations of the African female body with contemporary representations of black womanhood, the exhibition peels back the layers of social, cultural, and political realities that have influenced the creation of stereotypes about black women. Over the last two centuries, representations of the black female body have evolved into obstinate stereotypes, leaving behind a trail of romanticized, eroticized, and sexualized icons. For example, since the end of the nineteenth century the Mangbetu woman, with her elongated forehead and halo-like coiffure, has been an icon of the seductive yet forbiddingly exotic beauty of African women. This is due both to the Western colonials who portrayed the beauty of Mangbetu women in widely disseminated photographs and postcards, and to the innovative Mangbetu artists who capitalized on this European fascination by decorating their non-figurative arts, such as musical instruments and pottery, with the sculptural form of the Mangbetu female head. Today, contemporary artists such as Magdalene Odundo and Carrie Mae Weems are recycling African and Western representations of Mangbetu women from the colonial era to comment on different aspects of black womanhood. While Kenyan-born artist Odundo creates ceramic sculptures that celebrate the enduring beauty of Mangbetu womanhood, African American artist Weems critiques the complicity of colonial-era photography in the creation of stereotypes of black womanhood in her installation *From Here I Saw What Happened and I Cried*.

The exhibition is not an attempt to present a survey of images of the black woman throughout human history, nor is it a survey of black female artists. Rather, *Black Womanhood* offers a focused examination of a selection of iconic representations of the black female body that reveals how these images have affected African and African-descended artists. In this manner, the exhibition promotes and encourages a deeper understanding of the various ways in which ideas about and responses to the black female body have been shaped as much by past histories as by contemporary experiences. Curator Barbara Thompson states, "The exhibition provides the opportunity to raise awareness about the history of stereotypes of black womanhood and the continued impact they have not just on artists today but on all of us living in the global community."

The exhibition will be accompanied by a 370-page illustrated catalogue published by the Hood Museum of Art in association with the University of Washington Press in April 2008. Curator and contributing editor Barbara Thompson has compiled essays on representations of and ideologies about the black female body as presented through traditional African, colonial, and contemporary perspectives and written by artists, curators, and scholars including Ifi Amadiume, Ayo Abiétou Coly, Christraud Geary, Enid Schildkrout, Kimberly Wallace-Sanders, Carla Williams, and Deborah Willis. More than two hundred historical and contemporary images illustrate the essays that reveal the multiple levels through which social, cultural, and political ideologies have shaped iconic images of and understandings about black women as exotic Others, erotic fantasies, and super-maternal Mammies. The exhibition and its accompanying catalogue make a valuable contribution to ongoing discussions of race, gender, and sexuality, promoting a deeper understanding of past and present readings of black womanhood, both in Africa and the West.

The exhibition is generously funded by a grant from the Andy Warhol Foundation for the Visual Arts, the William B. Jaffe and Evelyn A. Hall Fund, the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenbaum Fund, the Hanson Family Fund, and the William Chase Grant 1919 Memorial Fund.

## TRAVELING VENUES

### **Davis Museum and Cultural Center, Wellesley College**

September 17–December 10, 2008

### **San Diego Museum of Art**

January 31–April 26, 2009

For more information about the collections, exhibitions, and programs, visit [www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu).

#### Contact:

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## Conferences & Symposia

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### Conference on the Inclusive Museum

National Museum of Ethnology, Leiden, the Netherlands, 8-11 June 2008 <http://www.Museum-Conference.com>

At this time of fundamental social change, this Conference will address the question of the role of the museum, both as a creature of that change, and also as an agent of change. The International Conference on the Inclusive Museum is a place where museum practitioners, researchers, thinkers and teachers can engage in discussion on the historic character and future shape of the museum. The key question of the Conference is 'How can the institution of the museum become more inclusive?'

Main speakers include Tomur Atagok, artist; Allisandra Cummins, Director of the Barbados Museum and Historical Society; Steven Engelsman, Director of the National Museum of Ethnology in the Netherlands; Amareswar Galla, Professor of Museum Studies, School of English, Media Studies and Art History, The University of Queensland, Brisbane, Australia; Denise Hamú Marcos de La Penha, World Wildlife Federation (WWF) Brazil Chief Executive Officer; and Lejo Schenk, Director of the Amsterdam Tropenmuseum (Royal Tropical Institute). The Conference will also include numerous paper, workshop and colloquium presentations by practitioners, teachers and researchers. We would particularly like to invite you to respond to the Conference Call-for-Papers. Presenters may choose to submit written papers for publication in the fully refereed International Journal of the Inclusive Museum. If you are unable to attend the Conference in person, virtual registrations are also available which allow you to submit a paper for refereeing and possible publication in this fully refereed academic Journal, as well as access to the electronic version of the Conference proceedings.

Full details of the Conference, including an online proposal submission form, are to be found at the Conference website - <http://www.Museum-Conference.com>

We are also making available a limited number of free registrations for graduate students who are willing to assist at the conference, and people from developing countries. For details, see the conference website.

If you have any inquiries about this conference,

please send them by reply to the email address below. All emails are answered in person by one of our conference administrators within two working days.

Amareswar Galla, PhD  
Professor of Museum Studies  
School of English, Media Studies and Art History,  
The University of Queensland Brisbane, Australia  
For the Advisory Board, International Conference  
on the Inclusive Museum

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## Current Publications & Films

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The new issue of Africa e Mediterraneo journal, n. 60-61

"Art objects" in Museums and private collections in contemporary  
Africa: the challenges

This dossier of Africa e Mediterraneo, edited by Giovanna Parodi da Passano and Sandra Federici, represents the first step in the reflection path about the representation of Africa in the museums' collections, both in the African and in the Western ones. At the beginning, this path had to last just for one issue but then we have decided to divide the matter in two different issues, due to the size and the value of the contributions. New dynamics are recently involving the patrimonial museums: the need to include pedagogical activities, to overcome the colonial and ethnographic thought, to reach a more conscious and determined public and to express the new identity of the independent states.

From the analysis of the dossier emerges how in Africa the discussion about art objects in collections and museums is inevitably linked to wider discussions, as the colonial heritage and the threat of the neo-colonialism, both in what concerns the conservation techniques, the ancient objects' perception and the available funds.



Furthermore this issue contains a selection of comic stories about immigration towards Europe, created by African emerging authors during the second Africa Comics workshop, organised by Africa e Mediterraneo and part of the off program of the Dakar Biennial. The workshop, headed by the Italian authors Maurizio Ribichini and Manuel De Carli, and by the Senegalese artists TT Fons and Samba Ndar Cissé, has been organised with the collaboration of the Centre Associé pour l'Education au Média and of the municipality of Dakar, and financed by the Region Friuli Venezia Giulia.

*Africa e Mediterraneo* is edited by the Africa e Mediterraneo Association ([www.africaemediterraneo.it](http://www.africaemediterraneo.it)) and is published by Lai-momo cooperative. It is a quarterly journal which, from 1992, aims to analyse and to go into depth with the issues related on economic, historical and cultural issues in the African context. Moving from an anthropologically-oriented editorial policy, Africa e Mediterraneo seeks a critical understanding of the global cultural flows and the cultural forms which define Africa in the late twentieth century. The journal presents occasions where cultural and social differences emerge as public phenomena, manifested in everything from highly localized cultural events, to popular culture or to global consumption and information networks. Each number is composed by a dossier and articles of African literature, art, cinema, philosophy and music, in addition there are also articles related to intercultural themes, cooperation, education to development and migration.

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[www.africaemediterraneo.it](http://www.africaemediterraneo.it)  
[redazione@africaemediterraneo.it](mailto:redazione@africaemediterraneo.it)  
To purchase the journal:  
[www.laimomo.it](http://www.laimomo.it)

## Six New Streaming Videos and DVDs By Christopher Roy

Christopher Roy has added six new streaming video segments to his website at :  
<http://www.uiowa.edu/%7Eafricart/streamingmovies/index.html>

One of these is about the use of multiple heddles by weavers on narrow, horizontal looms in Cape Verde (Cabo Verde). A weaver named Eric is weaving strips of the famous *panos* that the Portuguese used for two centuries as currency in the slave trade. Chris Roy filmed the segment about three years ago.

The other segments are about the Jelgobe, Gowabe, and Wodaabe Fulani in Burkina Faso and Niger. "Who are the Fulani" talks about their lives and where they live, while "Fulani Homes" shows the interiors and exteriors of the round beehive homes they build of mats. "Ruume Dance...", "Geerewal...", and Wodaabe Men..." show segments of the performances at the festival in Abdu Nazen, Niger filmed just this past November.

All of these videos (there are 65 on the site now) can be streamed easily to your computer or a student's computer to watch in class or at home. They are, of course, free of charge. The largest (1Mbps) are easy to see in detail, but you should have some sort of broadband cable connection.

The others (512K and 256K) are smaller, but can be streamed at home more easily. They show such diverse topics as an Akan funeral, harvesting grain, selling wooden coffins in Teschie, making and firing pottery, smelting iron, mask performances, public cultural festivals, spinning cotton, making millet beer, and many more.

Each is a segment of a DVD offered at  
[http://www.uiowa.edu/~africart/List\\_of\\_DVDs/Index.html](http://www.uiowa.edu/~africart/List_of_DVDs/Index.html)

There are now nineteen DVDs, and Chris Roy is working on producing the most recent of them in Blu-Ray.

Two New DVD's of the Fulani people  
By Christopher Roy

Christopher Roy has just completed two new videos on Fulani art and life:

*Fulani: Art and Life of a Nomadic People* (84 minutes) focuses on the Jelgobe and Gowabe Fulani who live in northern Burkina Faso and Mali. There are segments on Fulani architecture, the interior of the home, furniture and equipment, making mats, milking cows and making butter, the market, mosque, a wedding, and music.

*Birds of the Wilderness: The Beauty Competition of the Wodaabe People of Niger* (62 minutes) focuses on the Wodaabe Fulani, who each year stage several beautiful and spectacular dances in which young men paint their faces red or yellow. There are lengthy sequences of Wodaabe camp life, the sacred woman's table, drawing water, a feast, braiding hairstyles, a young men's initiation (which I don't think has ever been filmed before), and a young man named Omar applying his red makeup and costume of white beads, cloth and ostrich feathers. There are long sequences of the Ruume dance of welcome and the Geerewal war dance, when the young men are judged based on beauty and charm by the young women of the competing clan.

Both DVDs can be ordered from the following 2 websites:

Art and Life in Africa  
([http://www.uiowa.edu/~africart/List\\_of\\_DVDs/Index.html](http://www.uiowa.edu/~africart/List_of_DVDs/Index.html))  
and  
African Art Videos (<http://www.africanartvideo.com/>)

"Fulani: Art and life of a Nomadic People"  
<http://www.createspace.com/243089>

"Birds of the Wilderness"  
<http://www.createspace.com/243866>

Each video is \$24.95.



### Arts of Mali Summer Program

Drew University, in partnership with The Museum for African Art in New York, is pleased to offer a unique summer study program that allows first-hand exploration of the culture and arts of Mali.

Program dates: July 13 - August 7, 2008  
Application Deadline: April 15, 2008

In Mali, you will be introduced to the ways in which art reflects the social, economic and cultural changes taking place in modern Africa. The program begins in the capital city of Bamako with an introduction to the art and culture of contemporary Mali and to the cultures of its many peoples, particularly the Bamana, Dogon, and Tuareg. The group then travels to interior regions, visiting villages where traditional life remains vigorous. Throughout, particular attention is given to local art and its relationship to the culture producing it.

The program is open to undergraduate and graduate students as well as college and K-12 faculty and professionals.

Please visit our website at <http://www.depts.drew.edu/offcamp> and click on "Drew in West Africa" for further information or contact our office at 973-408-3438.



## Fellowships

### Fellowship for Africana Studies, John Hopkins

The Center for Africana Studies at the Johns Hopkins University in conjunction with the Zanvyl Krieger School of Arts and Sciences is pleased to announce a one year postdoctoral fellowship in humanities and social science research focusing on the African Diaspora.

Scholars specializing on Africa, U.S.-based, African American topics, and the Black experience in other parts of the globe are encouraged to apply. The field of specialization is open, although priority will be given to applicants in History, English, History of Art, Musicology, Classics, Anthropology, Philosophy, Economics, Comparative Literature, History of Science and Technology, Near Eastern Studies, Political Science, and Sociology.

The fellowship is open to junior scholars who have received their Ph.D. no earlier than June 30th, 2004. The one-year appointment in the Center for Africana Studies begins on July 1, 2008 and carries a stipend of \$46,000 plus medical benefits and up to \$1,500 for relocation expenses. Depending upon the successful applicant's field, efforts will be made to pair the scholar with an appropriate senior faculty mentor affiliated with the Center for Africana Studies.

The fellow will pursue his/her own research, teach one undergraduate course in either the Fall or Spring semester in their area of specialty, give a public presentation, coordinate the Africana Studies Critical Thought Collective Reading Group, and submit a report on their activities at the end of the year to the Center's director.

Completed applications must include a cover letter, CV, a sample of scholarly writing, a project proposal, and three (3) letters of reference, including one from the dissertation advisor. Project proposals should clearly discuss the applicant's plans for the fellowship year, as well as his/her research. The proposal should not exceed five (5) double-spaced pages.

Send to Dr. Ben Vinson III, African Diaspora Postdoctoral Fellowship in Africana Studies, Center for Africana Studies, Johns Hopkins University, 3400 North Charles Street, Baltimore, Maryland 21218. All materials must be received by **April 21st**. No e-mail applications will be accepted. Women and minorities are urged to apply. AA/EEO.

<http://www.h-net.org/announce/show.cgi?>



## Employment Opportunities

### Curator of Arts of Africa and Native America, Cantor Arts Center, Stanford University

The Cantor Arts Center seeks an imaginative and dynamic curator for the endowed position in arts of Africa and Native America. The curator reports to the director, works with other curators, and is responsible for the development and interpretation of this area of the collection, reviewing and redefining its scope when appropriate. The Cantor Arts Center at Stanford University is integral to a major research university, and the curator works with members of the academic community as teacher, facilitator, and museum professional. Primary responsibility is for the overall planning and development of the permanent collection, closely working with donors and other friends of the museum. The curator will develop exhibition projects and catalogues based upon personal research interests and also bring exhibitions originating in other institutions to the Center. Candidate will be expert in either African or Native American art, with a strong interest in and some knowledge of the other area.

For detailed job description see:  
<http://museum.stanford.edu/contactus/employment.html>

Please send letters of interest and current CV to:

Thomas K. Seligman  
Cantor Arts Center, 328 Lomita Dr., Stanford, CA  
94305-5060



## About ACASA

The Arts Council of the African Studies Association (ACASA) was established in 1982 as an independent non-profit professional association affiliated with the African Studies Association (ASA) in the United States. The organization exists to facilitate communication among scholars, teachers, artists, museum specialists and all others interested in the arts of Africa and the African Diaspora. Its goals are to promote greater understanding of African material and expressive culture in all its many forms, and to encourage contact and collaboration with African and Diaspora artists and scholars.

As an ASA-sponsored association, ACASA recommends panels for inclusion in the ASA annual meeting program on such wide ranging topics as the interpretation of meanings in African art, agency and performance, connoisseurship and aesthetics, the ethics of field collecting and research, the illicit trade in antiquities, museum exhibition strategies, the use of archival sources, as well as issues concerning various historical and contemporary artists and artistic traditions.

ACASA's annual business meeting is held during the ASA meeting each fall. ACASA is also an affiliated society of the College Art Association, and meets on an ad hoc basis at its annual conference.

ACASA hosts a Triennial Symposium featuring a rich program of panels and cultural activities, workshops for museum professionals. A Leadership Award for exemplary and intellectual excellence and two Arnold Rubin Outstanding Publication Awards in recognition of books of original scholarship and excellence in visual presentation are bestowed at each symposium.

ACASA members receive three newsletters yearly featuring news about upcoming conferences, exhibitions, research and opportunities for scholars. An annual directory is included in the Spring-Summer issue. For more information, please contact:

Susan Cooksey  
Newsletter Editor  
Harn Museum of Art  
P.O. Box 112700  
Gainesville, FL 32611-2700  
Email: [secook@ufl.edu](mailto:secook@ufl.edu)

## ACASA Back Issues

We have received several letters asking about ordering back issues of ACASA. Back issues are available for \$5.00 and can be obtained by sending a request to:

Alice Burmeister  
ACASA Secretary Treasurer  
Winthrop University  
140 Mc Laurin Hall  
Rock Hill, SC 29733  
803) 323-2656  
[burmeistera@winthrop.edu](mailto:burmeistera@winthrop.edu)